Advanced Creative Enquiry Project Proposal & Portfolio of experimentation

ABOUT THE PROJECT

Full name:	Eszti Fulop

Proposed name of project:	Time out of a joint

Describe your project using 5 key words: Memory, Hauntology, traces, spectacle

Provide a short summary of the proposed project: (100 word)
The proposed project will be series of images being procedure with a range of different materials and process in Oder to explore the hauntological element of the photograph. For the exhibition there will be range of different images that will work well in terms of sequencing. Some image may be large than other to explore how the image may work in a different scale. Also, may have fabric hang down with cyanotype and salt prints I have made.
Provide a detailed description of the proposed project (250 words) *What is the subject/concept/theme that you are exploring? What are your motivations behind making the work? What is the medium(s) in which you will work? What are the methodologies you will be employing?*
My project explores the ontological nature of photographs, particularly how they capture a trace of the past that no longer exists, such as family photo albums. To delve into this idea, I will be using photographs of my deceased family members to examine how photographs outlive us. I will experiment with a range of photographic processes to explore this concept further. In doing so, I aim to investigate how memory and hauntology influence everyday photographs. The inspiration for this project came from reading various books and essays on the themes of memory and hauntology. The medium I will primarily work with is analog photography, as my practice aligns well with these techniques, and I have been exploring similar themes over the past year. I will experiment with different methodologies, including cyanotypes, salt printing, and printing on glass, to determine which process best suits my project

STRUCTURE

Timeline and milestones
Include a breakdown of the plan and milestones of the proposed project for the academic year. Consider the tasks, processes or activities necessary to complete to create the proposed body of work.

START DATE	END DATE	ACTIVITY OR TASK DETAIL
01/10/2024	4/10/2024	Experimenting with cyanotypes
7/10/2024	11/10/2024	Make cyanotypes again as they were under exposed
14/10/2024	18/10/2024	Experiment with salt printing and cyanotypes
21/10/2024	25/10/2024	Doing salt print and cyanotypes and comparing the two as which method is better
28/10/2024	1/11/2024	Salt prints less exposure time
4/11/2024	8/11/2024	Cyanotypes with the digital scan images off pervious cyanotype
11/11/2024	15/12/2024	Fingerprint on acetate and scan more archival images
18/11/2024	22/12/2024	Salt print of new images
25/11/2024	29/12/2024	Cyanotypes of new images
2/12/2024	6/12/2024	Scan the text from the photo book
9/12/2024	13/12/2024	Make map of the locations in the photobook

16/12/2024	20/12/24	Experiment with object that have been passed on by loved ones that have died
23/12/2024	27/12/2024	Experiment with object that have been passed on by loved ones that have died
30/12/2024	3/1/2025	Scan more archival images and make more images
6/1/2025	10/1/2025	Do more fingerprint on acetate
13/1/2025	17/1/2025	Experiment with cyanotypes on fabric
20/1/2025	24/1/2025	Experiment with cyanotypes on fabric
27/1/2025	27/1/2025	Experiment with salt print on fabric
3/2/2025	7/2/2025	Explore and experiment with doing cyanotypes on different materials
10/2/2025	14/2/2025	Explore and experiment with doing cyanotypes on different materials
17/2/2025	21/2/2025	Experiment with liquid light emulsion on glass with the archival images
24/2/2025	28/2/2025	Experiment with liquid light emulsion on glass with the archival images.
3/3/2025	7/3/2025	Look at all of the experimental methods and decide which one is the best for the project
10/3/2025	14/3/2025	Make more work with the methods that work best for the exhibition
17/3/2025	21/3/2025	Continue to make more work to then be able to select finale images for the degree show
24/3/2025	28/3/2025	Make more work and selected finale images to be sent off to print
31/3/2025	5/4/2025	Chosen the finale images and then send them of to be printed
7/4/2025	11/4/2025	Explore and work on the finale outcome of how the work is going to be shown
14/4/2025	18/4/2025	Work on how the installation is going to work
20/4/2025	25/4/2025	Work on how the installation is going to work
28/4/2025	2/5/2025	Make sure the print is in good and check if are happy with the quality
5/5/2025	9/5/2025	Start making the space ready for the work and installing the print on the wall
16/04/2025		Swansea Exhibition Opening

Budget
Add the expenditure and appropriate details of your proposed project on this page. Provide information about the quotes for services/ products/ fees in the description field. Though we cover your printing costs within the department for anyone wishing to use print as a final form for their major project, please cost them based on real world cost.

Description	Cost
Water colour paper 20 in each pack I need 10 4.49 x10	44.90
Cyanotype solution type A and B	23.94
Acetate paper 30 in each pack 10.99 x 7	76.93
Uv lamp for cyanotype and salt print	48.99
Sea salt for salt print	1.65
Distilled water	9.99
Clip frame 2.50 x 11	27.50
Siver nitrate	193.32
Developer	47.99
Stopper	55.99
Fix	14.99
Fabric to print cyanotype on fabric	4.60
TOTAL COST	£ 550.79

Describe the developmental opportunities, experiments and processes you have undertaken, what did you get out of them, and how will you use them to support your proposed project? (200 words max)

The experimental processes I have used in my project include cyanotypes, salt prints, and fingerprints on acetate. Each method has allowed me to explore the theme of hauntology and the concept of traces in different ways. For instance, the cyanotypes, when exposed, have a faded quality that creates a ghostly effect, which resonates with the idea of traces left behind by the past. This method has been particularly instrumental in helping me develop my project, as it aligns with several theoretical concepts I have been incorporating into my practical work. The salt prints, like the cyanotypes, evoke fragments of the past, reinforcing the idea that the past carries traces into the future.

The fingerprint on acetate was an experiment to explore how the sensation of touch interacts with these ghostly images, further deepening the exploration of hauntology and its potential for exhibition. These experimental methods have not only developed my project forward but also encouraged me to explore other materials for my degree show. Ultimately, these experiments are helping me toward discovering the most effective methods to explore the conceptual themes I am investigating.

What are the main risks and challenges to your project meeting its aims? What will you do to manage these risks? (100 words max)

The main risk and challenges to my project is make sure I have method that conceptually explores themes of my project. As now I am struggling to find the right method of work that works for my project. Another challenge is once I have my method of work how I am going to make it work in terms of an exhibition. I will manage this risk buy continue to experiment and with different materials and process to find the right method for my project. In terms of making sure it works in the exhibition format I will explore different ways of presenting my work and then do test run to find the right way making it work in the exhibition.

PRACTICE-BASED EXPERIMENTS

Include examples of your practice-based experiments, that you have developed during this project. (add to this pdf between 20-30 pages) include photographs, screenshots, process images, texts, notes, references, links to videos made, audio files or other files.

Artist research

Helen rosemier: zones of possibility



The work explores the presence of the absent family members. That creates mythology based on fragments from the past. The work touches on the theme of grief throughout the project. The body of work is also being presented as a book. This artist helps me develop my project as the work has a ghost element. The artist also helps my research that photographs live longer than us and how memory comes into play in the role of photography as we as artists use it to our advantage in our work. The book that the artist developed is thought in terms of the exhibition creating a book that symbolizes the archive of family portraits.

Edgar martins SilboQUiES on death



The body of work explores the representation and imagination of death in practical suicide. “Paradoxical role that photography – with its epistemological, aesthetes and ethical implications – has played in its intelligibility and perception” In the work Martins uses the tension between omission and revelation to create hauntological aspects to the image which then challenges the audience to find meaning. This artist is a great example of how photography explores themes around death and people find that uncomfortable around the topic. The body of work explores how hauntology can be found in everyday photographs as these are the last images of the person. It has helped my research for my project as the work is trying to explore how photography plays the role in death hauntology and memory my project will explore this theme

Experimental method

Cyanotypes

The experimental process that I have undertaken so far is cyanotypes with family photos, but I have underexposed the images to show the memories are fading as they have now passed on. This method has help and develop me to think of different ways of exploring the current project around how photographs have this ontological aspect to them.

Contact sheet



contact sheet .jpg



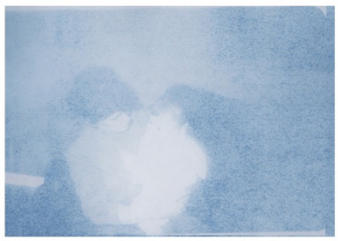
contact sheet 1 .jpg



contact sheet 2.jpg



contact sheet 3 .jpg



contact sheet 4.jpg

in the contact sheet the images are under exposed as experiment I want the images to look faded to show the memories are fading now, they have passed on. I have archived this in the contact sheet some images I have overexposed it too much. So, for next time I will not overexpose the images as much. This can be fixed by playing around with the brightness in photoshop to make the quality of the images are Beter.



PL013.tif



PL014.tif



PL015.tif



PL017.tif



PL018.tif



PL019.tif



PL020.tif



PL021.tif

In the second contact sheet the images are better exposed, and you can see more of photo to the other contact sheet. I am happy with second attempt and Them as I can now explore how this method makes you think of the past. The images to resemble more of like memories of the past in the images can look like the memories are fading away. This Is an interesting concept to explore regarding memory, but the images do not represent this ontological aspect of an absent past. For this to maybe work it might be best to experiment with other medium and process to work with to compare methods to see what brings the best approach.



The images themselves work well with this method the only struggle is the card that I used would sometimes lose the quality of the images after researching for a better-quality result it is best to use watercolor paper. My next experiment will be comparing the two for the best approach for the project. I do like the aesthetic on the card it does bring the quality of looking back at the past as most have the fade element to photos which play into how memories fade over time. It will be interesting to see if the watercolour paper brings a different effect to the images. My only concern now is the photos are more touching on the past and memories and not this ontological aspect of a fragment past. To achieve this, I must continue to experiment with other mediums of work

Cyanotypes a different idea and method

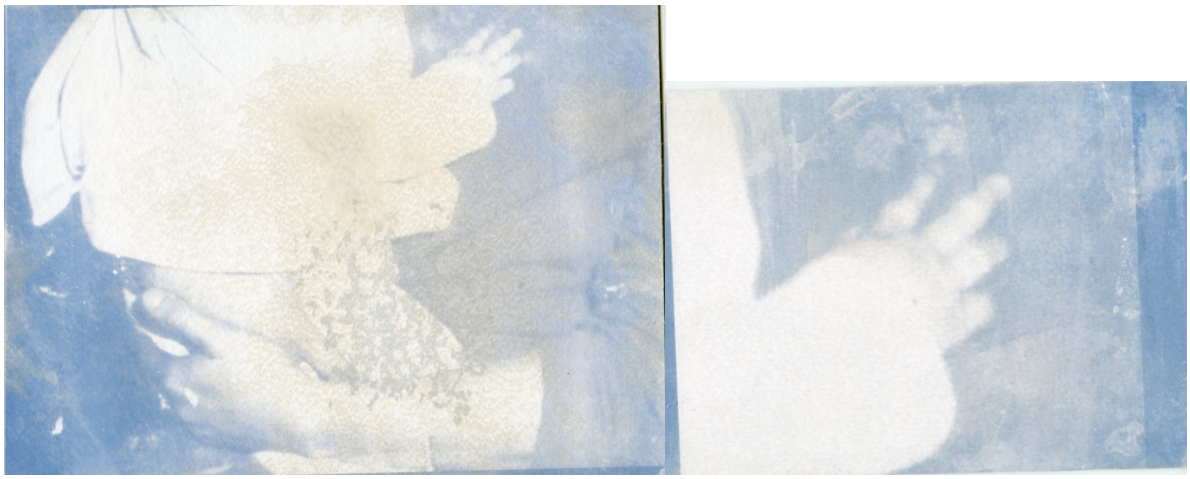
In this method, we will be experimenting with using the same images but focusing on the small deltas as hands and touch which we all experience when it comes to family. In the hopes bring an emotional reaction to an image like Bathers talks about the punctum. Once I have focused on that small detail in the image, I then will begin trying cyanotypes to. What do those images mean how do people relate to it? This method was suggested after the critique of my project.

Contact sheet



PL135.jpg PL136.jpg PL137.jpg

These contact sheet images could have been espoused a bit longer to get more shade of blue in the photograph. The comments from the critique as I believe were right and this method of working is much better. In terms of exploring the hauntological impact it has on photographs. I will continue to explore this method with other photographs and different mediums of work as I still think not bring this hauntological effect compared to my other method of working which is salt printing. The next stage of the project is to compare the two methods and figure out which one works best as to what I am trying to speak conceptually.



The contrast in the image is good as the nice range of blue and white tones in the images. I think these are better than the other experiments as they weren't conceptually exploring the themes within the project. In this image, I am focusing on the hands and sensation of touch and love and logging for a person. These images work well with this concept, then have the element of hauntology in my work. Moving forward in the project I need to find better methods or processes to explore ontological effects in photographs.

Salt printing

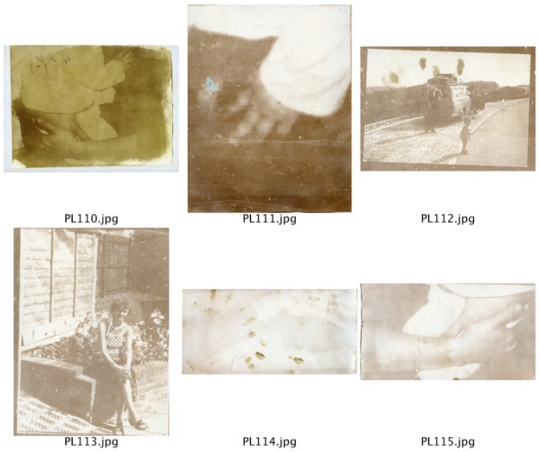




https://youtu.be/5_bPgn5r_gA?si=qSxYq4K3i2ARwDgz

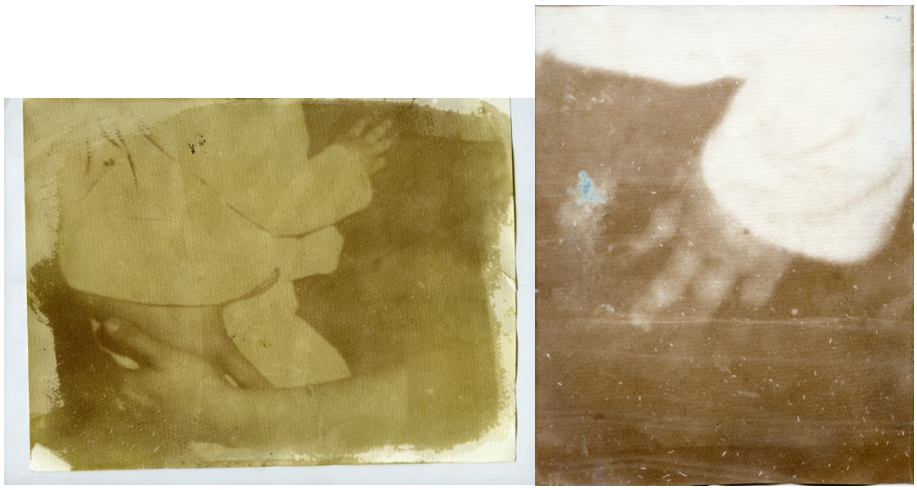
This is the video I used to help me learn how to make salt prints. The photos are me just documenting the photograph process. To make the salt print you must make two solutions and coat on the paper. Then expose the print in the sun or using UV light and wash and leave in the fix.

Contact sheet



In the contact sheet, the first 4 images were espoused well, and you can see the contrast of the brown creamy which is what we want in the images. The last two didn't turn out well as they were underexposed, and you can hardly see the image and haven't achieved the brown and creamy look. Overhaul I am happy with the images the only thing I need is to remake the last two images. I think this interesting method for exploring my project because look at the feeling of touch and trace and try to bring an emotional connection to the work. I am still not sure if this

is the right method of working, I need to have a discussion regarding my work and have other's opinions.



The details of the image of the hands and the feeling of touch are explored very well in this image as I am experiencing the sense of love and what family is about. The images work better than the others as they explore the sense of touch and longing for someone and those are the experiences everyone feels when grieving a loved one. This is one of the things I am trying to understand through my project. I am also exploring the ontological aspect that images have as they can't exist without a trace of absent past. I am not quite sure these images are bringing that method to live with the images I may need to try something else or a different method or process of working.



I think moving forward I will still use some of the full images and have them next to images focusing on moments of touch to see how people would interact between the two as an experiment. In the hopes of helping me understand people's emotional reactions to the images and the connection between the two. I think this will be useful to progress in the next stages of my project. The images of touch in this photo are a lot lighter compared to the others as it is underexposed. So, it doesn't have the rich tones of brown. It would be interesting to the image again and see how it looks. As the Moment it looks fade does play into memory.

Comparing the two methods



The difference between the two methods is the cyanotypes are whiter when focusing on the hands and the image looks more faded and it plays into the ontological aspects of the photo and plays into the spectacle and ghost in photographs. On the other hand, the salt print doesn't have this effect as the photo is rich brown this vintage element to it. The image is espoused well so it doesn't have the fade look compared to the cyanotype. So, the next step is to lower the exposure on the salt print to see if we can achieve this fade element in the photograph.

Contact sheet



In this contact sheet, the images are espoused well as you can see the different tones brown in the image. The salt printing has made arms and hands look old and faded due to the vintage look of the photographs. The photos look more ontological compared to the cyanotypes as they focus on the hands and the longing for touch and then with the vintage look the salt prints have made the image old and

faded. Moving forward I am going to continue with the salt prints and explore a range of different photographs focusing on the hands to see where the experiment takes me.

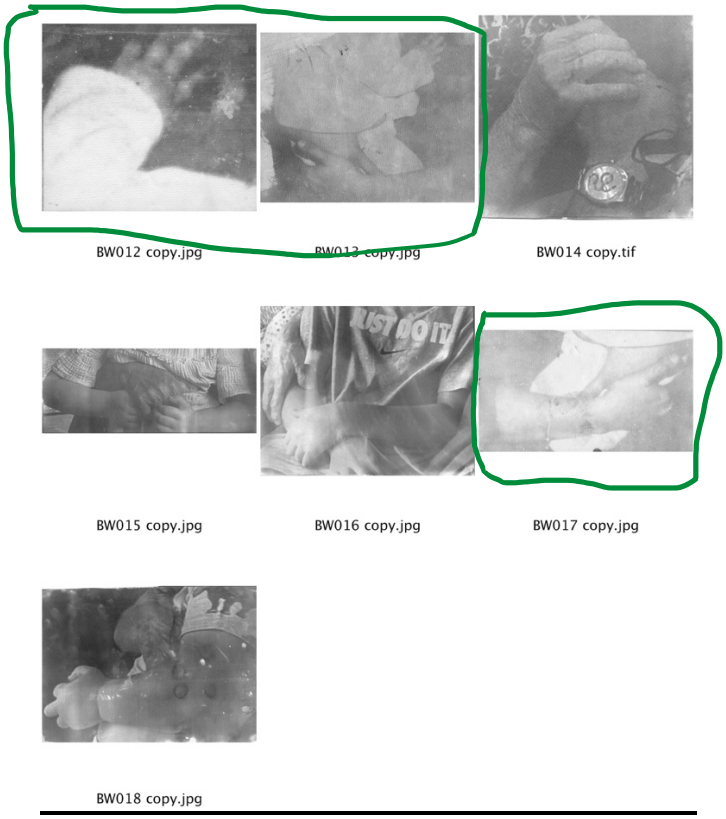


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Next steps for the project

- Scan the images again and focus on the detail of the hands on the white part
- Then continue to make salt print but half the exposure to see how they look
- Continue doing cyanopes focusing on the new scan images
- scan the salt prints go into photoshop and make them black and white
- go back home and collect more archival images and objects from home
- go back home and collect my mam fingerprint and take to the darkroom and print on acetate paper

salt printing in black and white



in the contact sheet are the salt print and then made them black and white in photoshop to see if would have a better hauntological effect to the previous images. In the green circles see images have achieved more of hauntological effect to the previous ones as the images all most look fade. I am drone to them, but I am not sure why that is or what in the images that give me this haunting felling.

Salt print less exposure time



in this contact sheet I was experimenting with slat prints but making the exposure time less to see if I could achieve this fade look in the photographs. The exposure time was 2 minutes compared to previous work that was 10 minutes. In the images I have circles I have achieved the fade look as there are element in the photographs where the hands are slowly fading. This then brings the hauntological aspect in the photograph. The other photographs in the contact sheet did look fade but not as much as the others and didn't achieve this hauntological aspect in photograph.

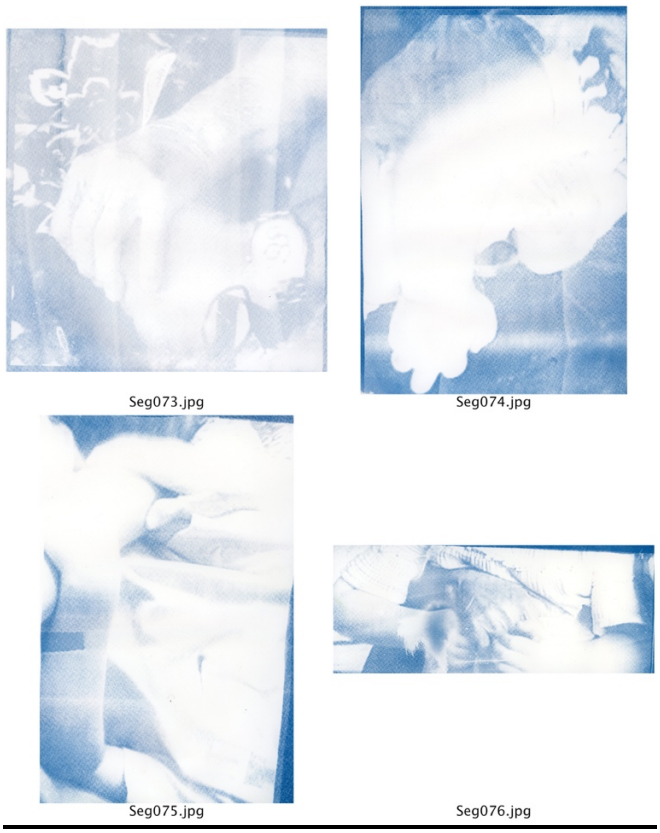


In the photograph the image is under espoused as I want to achieve the fade look to explore the hauntological aspect of photographs as they carry a trace of absent past and ghost from the past. With the image being under espoused I have achieved this look by the photo having the detail of the arms, but we get closer to the hands it slowly fading where you can't hardly see them. This works well explore the theme of hauntology and family archives as when people die, they become the ghost of the futures and this how I feel when making work on absent family members.

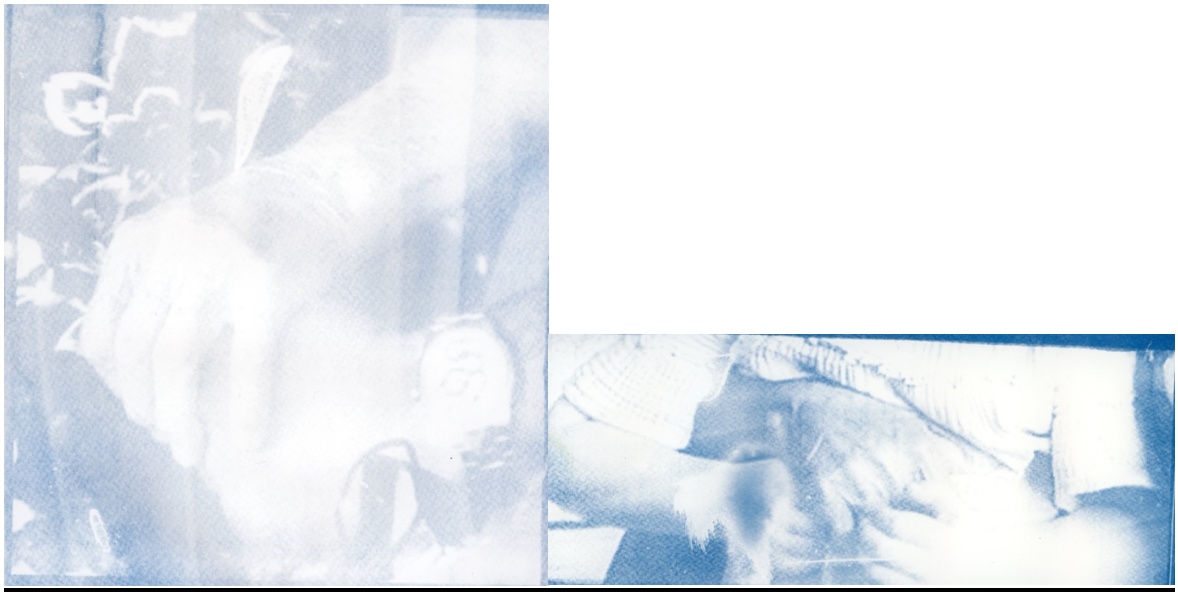
cyanopes focusing on the new scan images

in this experiment we will be focusing on the digital scan of the cyanotypes and then making them into a digital negative to make cyanotypes and see how this work within the theme of hauntology and memory.

contact sheet



In contact sheet for cyanotypes of the images before I done of salt prints and wanted to see how they would look in cyanotypes. The images were underexposed as I want the fade look to make the image hauntological. I have achieved this in the contact sheet some images look more fade than others. I will continue to experiment with more cyanotypes with less exposure and will experiment with cyanotypes on fabric.

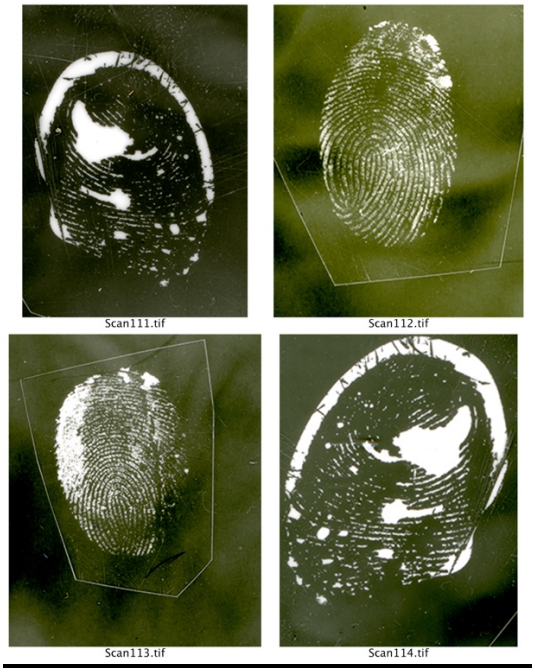


The contrast in the image is good as the nice range blue and white tones in the images. I think these are better than the other experiments as they weren't conceptually exploring the themes within the project. As these image, I am focus on the hands and sensation of touch and love and logging for a person. These images work well with this concept, then has the element of hauntology in my work. moving forward in the project I need to find better methods or process to explore ontological effect in photographs.

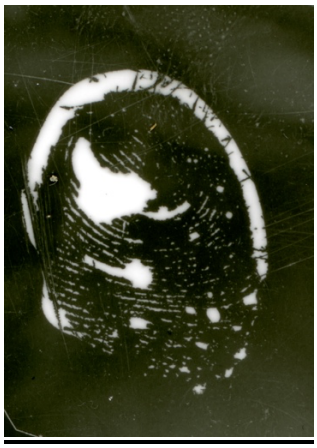
Fingerprints on acetate

the next experiment will be using my mam fingerprints on acetate paper to then be taken into the darkroom to produce a print. To see how the fingerprint interacts with previous experiment for example cyanotypes and salt print. I am exploring this method and experiment because I want to explore the traces of hauntology in different forms and experiment to progress further my project.

Contact sheet



In this contact sheet are the experiments with fingerprints on acetate and made in the darkroom. Print have been made small as I wanted to see how they would look and if they would work with the project. The images do look ontological as they little marks from the fingerprint that carry the trace form an absent past. Also, some of the images have a blur effect which adds the ontological element. Next time I will make the print bigger on A4 so it will have more detail of the fingerprint. Then after that I will experiment with layering the fingerprint on the cyanotypes and salt prints to see how they would interact.



The photogram is espoused well as you can see the black and white tones. The pattern of the fingerprints is interesting the small part that looks like a face to be that is consider hauntological. The print is exploring the ontological nature of photographs as the fingerprint is exploring the element of traces and how we leave traces of are self that haunt the present for example are fingerprint as they can be traced from things we have touched. The blur in the image add to the hauntological effect and also the marks and scratches that were left with the fingerprint that adds to image being old.

Next steps

- experiment with text that been written from my nan in photo book to see how it interacts with other experiments
- create new images from the photobook with the cyanotypes and the salt prints
- experiment and make more fingerprint on acetate
- explore layering the fingerprint on top of the salt print and cyanotypes in photoshop

Experiment with text



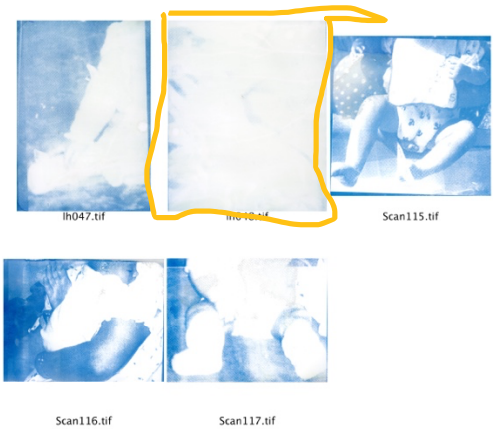
In the contact sheet are the text from the photobook. I want to experiment with the text written by my nan that has died as it is carrying traces from the past witch haunt the present. I want to explore using text to see how interact with the cyanotypes and salt prints. My plan moving forward is to layer the text on top of the salt print and cyanotypes using photoshop. To see how this method would look. If this doesn't work as well then, I will explore other experiments of using the text.



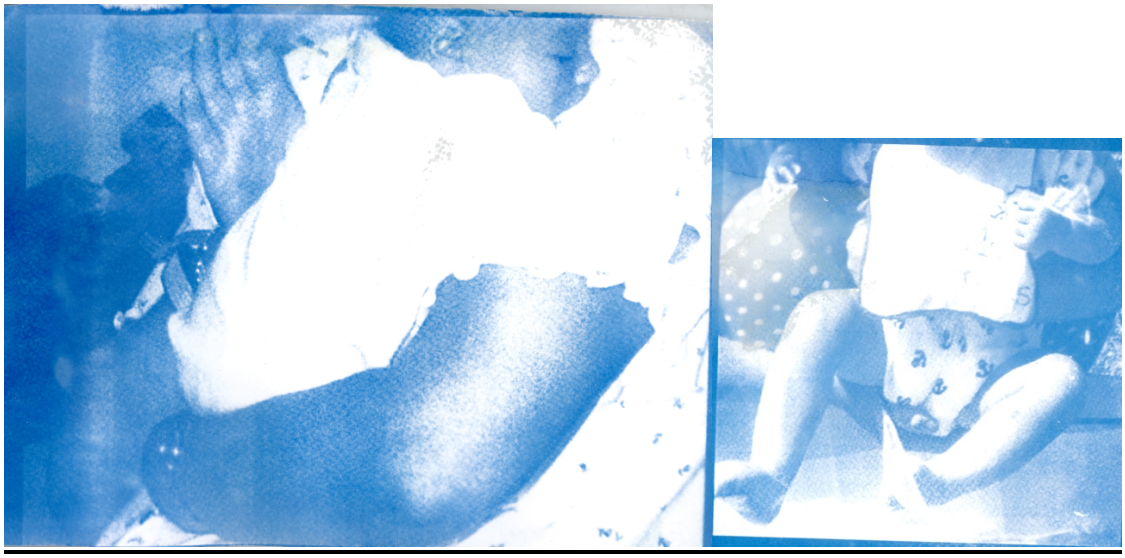
I don't think this method and experiment works as the text is small so it hard to pick out the details of it layering over the slat prints and the cyanotypes. So, I will try the same method but making the text bigger comparing it. I will also ask other people to input on which one they prefer. I also it had to layer the text above the images as when you the opacity settings and lower it down you still have the lines from the photobook I can't semes to remove from the photograph.

Cyanotypes new images

Contact sheet



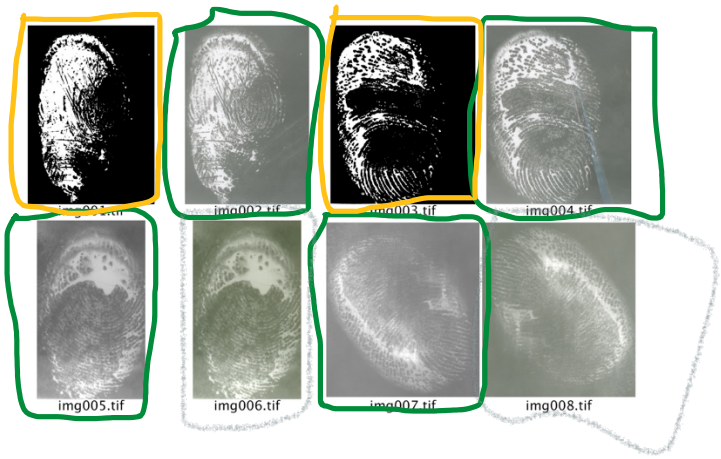
in the contact sheet the images are exposed well but orange circle is under exposed can't see any details in the image. So, I will have made that image again as you can't see any details in the image. The rest of the image are done well even though they are under exposed even though I want this effect as I wanted the image to look faded . I think I have achieved this in this outcome, this work well for my next experiment where I am layering the fingerprint on top of the cyanotype and salt print to see if this would work as a concept and if it would make the photograph more hauntological.



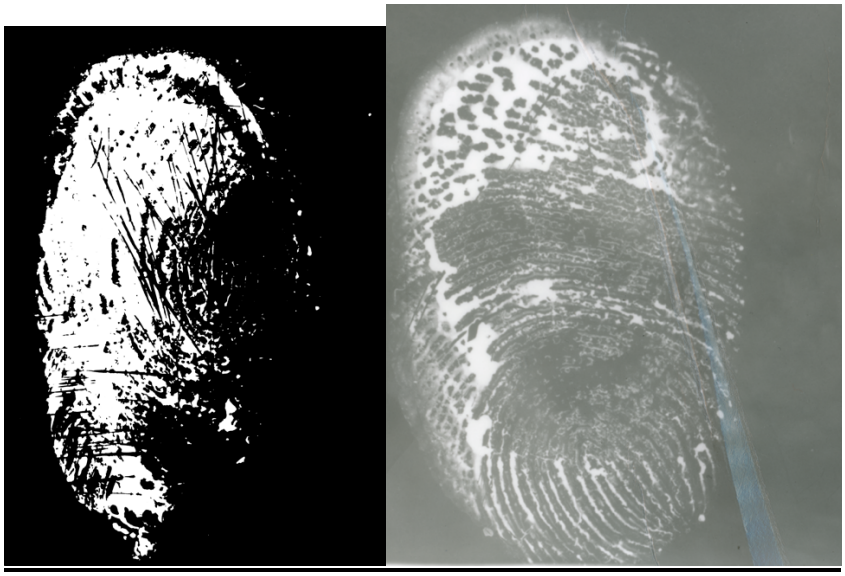
These images have been underexposed as they have this fade look. I wanted to archive in order to explore the ghostly effect that photographs can have. The white in the images adds to the effect in the images it almost creates this tension in the images as it explores how we leave traces of the past that continue to haunt the future. I will continue to develop more cyanotypes in the hopes of experimenting with layer the fingerprints on top the image in photoshop. To see if the two methodologies together would work as finale outcome for the exhibition show.

Fingerprint on acetate

Contact sheet

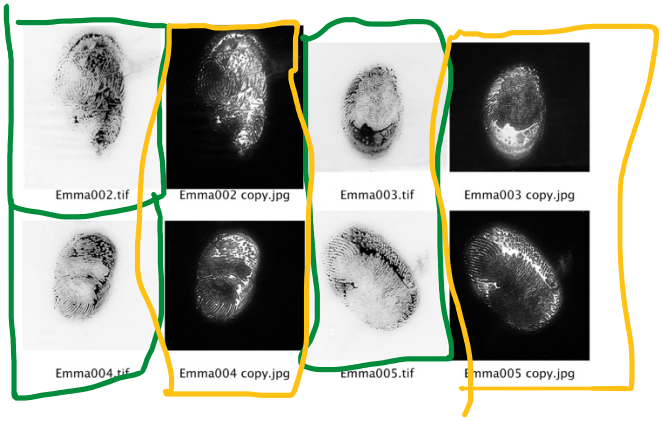


in the contact sheet are the images of the fingerprint I think have turned out well. The ones in the green circle are the ones develop in the darkroom and scan them in. while I was scan them in, I began to explore the different settings on the scanner. In the orange circle are the fingerprints scan in with the black and white settings as I want to explore how different they would look, and which methods works better.



in these images are the different fingerprints. I think the normal fingerprint from the darkroom are better they just need the exposure time to by higher to get the background a bit darker. As to the other fingerprint is two dark and we are losing the details of the fingerprint. I think for the next step is to go into photoshop with the and

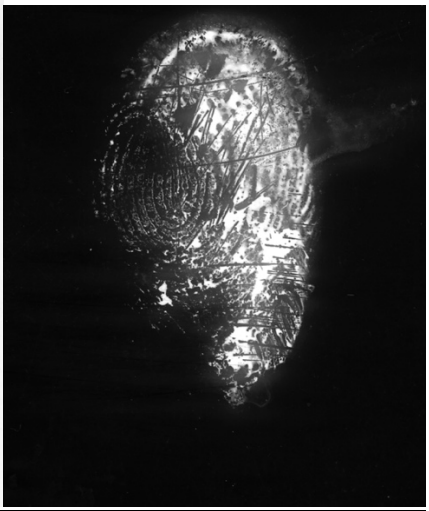
lower the exposure to make the image darker to see if that would make the quality of the images better. So, I then now for next time when going into the darkroom to not make the image underexposed.



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in this contact sheet are fingerprint that were made on the acetate paper that have been scanned in as I want to see if they would be a better quality than developing in the darkroom. They are in the green circle. Then I decide to edit them in photoshop by lowering the exposure down to have the background in white to see if this way of working is better than the other method . these images are in the orange circle.



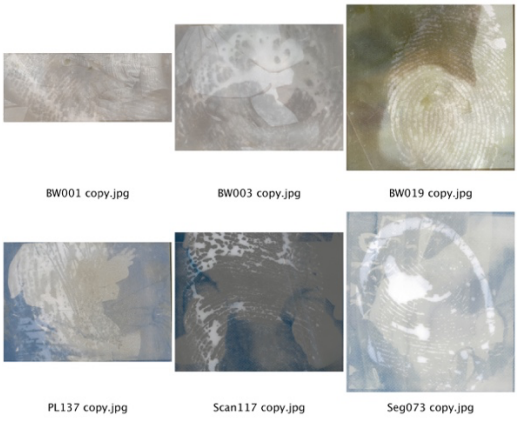


Here is the sanded version and the edited version. I like this method of working compared to the other one as you can see more of details of the fingerprint. The original one look more hauntological to be as you can see the marks from the acetate paper compared to the edited one is darker. I think both ways work well with the themes I am exploring but if I think the original looks better as it has that old felling to it. moving forward I will show the two different methods of working to others to get a better understanding on which method I should continue with.

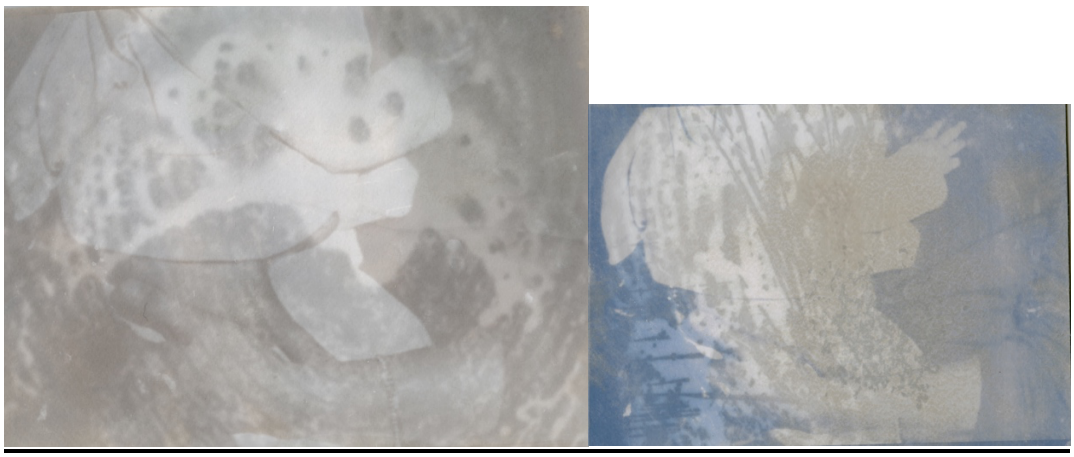
explore layering the fingerprint on top of the salt print and cyanotypes in photoshop

in this experiment I will be layering the fingerprint on top of the salt print and the cyanotype to see how this method would work in terms of having the correct methodology that explore the conceptual themes well. As I like all the methods, I have been working with so far so it would be interesting to see how they would work layered on top of each other and. If it makes the work more hauntological. If this doesn't work, then my next steps are to print the different methods out digital and to use the project room to explore how they would interact next each other as in terms of sequencing for the exhibition.

contact sheet



In this contact sheet are experiments with layering the fingerprint on top the cyanotypes and salt print in photoshop. Some of the images work well with this method and others not so much. I think this method does work as it looks like the ghostly effect on top of the images like there is a sprit lurking on the image. I also think it will take a while to get the layering right some of the images do not work as the image looks to two dark and you cannot see any details within the image



In the images are the same images just using different process with layering on top to see which process works better with this method. I think the salt print one looks better because the layering has created these effects on there a sprit attached to the image which makes the image more hauntological. Then creates this tension of within the image of what happens after we die .the cyanotype one creates this effected that the images have been marked and damage by the layering on the photoshop. To me suggest that the image is old and doesn't make me think of hauntological nature of the photograph. I could make it more hauntological by playing around with the different patterns of the fingerprint to see which make the image more hauntological.